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FEW IN NUMBER

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FEW IN NUMBER

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Abstract

My first work that implements voice and live sound processing, *Few in Number* uses the numbers found in the book titled “Numbers” in the Old Testament. The numbers in the first chapter of the book define the sectional proportions of my composition. The numbers were interpreted as seconds, and in some instances, divided by 2, to create smaller segments, without abandoning the original proportions of the numbers listed in the book. The main carrier of the aforementioned proportions is a composed vocal line, inspired locally by melismata typical of the Byzantine chant tradition.

The live processing is a culmination of techniques and tools, as they were developed and adapted in the three semesters leading up to this work. The programming environment used is Max/MSP, developed by Cycling '74®. My work features eight different processes. In order of implementation, these are: 1 infinite reverb, 3 harmonizers, 1 ring modulator, 1 general reverb, 1 comb filter, 1 delay (both variable and fixed), 1 granular sampler, 1 re-synthesis component, 1 record and playback module. Those processing modules are used either alone, or in combinations, augmenting the vocal part.

The main goal of the work is to create an extended vocal performance, enriched by live sound processing. For that reason, only one section of the work features pre-recorded materials, whereas the rest are produced by the accompanying software in real time.

Few in Number

Angelos Mitsios

1
♩ = 60
vibrato ad lib
pp
Voice

4/4

Ae - e. _____

Muted *pp* open *p* 2 *mf*

M _____ a _____

6 *f* 3 *non vibrato* *mf*

A - ae. _____

Θε _____
The _____

12

ε - - - - - νε

e - - - - - ne

18

ε _____
e _____

ε _____
e _____

24 4 vibrato ad lib *mf* *f*

Ke _____

ke _____

28

M _____

m _____

32 5

m. m. In in the

37

In the year

πά-σης συ - να - γῆς —
pa-seis sei na - go jeis —

42 6 7

take s cen-sus of the whole community a

pitch at last syllable *p*

47 8 9

ae a e

f *pp*

52

a i e o

f *f*

58 10

i e i e o

mf

64

i a e e i ou

sf *mf*

2

70 11 *mf* recite plainly filling the time
indicated by barlines,
repeat as necessary

In the year following that of the Israelites' departure from the land of Egypt

73

clans and ancestral houses on the first day in the following year

76

of Egypt To assist you a man from each tribe the lord

79 12 *f* *mf*

a Israel (x3) a

81 *mf*

o Moses the Lord(x2) o

82 *f*

o 3

fast recitativo,
repeated as necessary

85 **mf** **13**

forty-six thousand five hundred fifty nine thousand three hundred_

88 **f**

six hundred and three thousand five hundred and fifty six hundred and

91 **mp** **mf** **14**

three thousand five hundred and fifty O s_

95 **f** **mf**

repeat for 4"
as fast as possible

as before,
unpitched

o_ five hundred and fifty six hundred and three A_

99 **f** **mf**

4" as before

4" as before

five hundred and fifty of Egypt To assist a_

103 **4" as before**

ae_ forty - six thousand

105 **4" as before**

five o_ on the first day

108 *f* 4" as before *mf* *pp*

I - sra - el from the land of Egypt o

113 15 *mf* 16 17 *mf*

a i a o a

119 18 *gliss.* 19

e ae I - sra -

125 20 *mp* 21 *mf*

-el a I -

130 *f* *mf* 22 *mp*

a - e a o

136 *f*

a - - e a

139 *mf*

ke

142 23

a _____ a _____ a Ke _____

147

_____ o _____ o _____

152 24 - end

a _____ ae ae.

Appendix A: Technical Notes

For the performance of this work, the following equipment has to be provided:

- A microphone, preferably a dynamic one (i.e. Shure SM58).
- A computer with an audio interface with 4 outputs and at least 1 input.
- 2 speakers, and 1 feedback-cue line for the performer, preferably in-ear monitor.

If a speaker is used for the on-stage monitor, the number of speakers is 3.

- 4 cables: 1 microphone from the stage to the audio interface. 1 line from the audio interface to the stage as feedback-cue. 2 lines from the audio interface to the speakers.
- A version of Max/MSP Runtime for the program to be run on, unless the program is packaged as a standalone application.
- A USB pedal with an extension cord, for connection to the computer. The pedal should be programmed to ASCII code 32 (spacebar key). The pedal is to be connected to the computer prior to running the program. The pedal will be operated by the performer.
- Should the performer require pitch reference cues, refer to the program for further instructions.

Appendix B: Performance Notes

- The performer is to follow the standard notation as is. The reverse flat is to be interpreted as a quarter flat.
- Where text is present, and pitch indicated without rhythm, recite using indicated pitch, and follow boxed text instructions.
- Non-pitched text, indicated with x (percussion) noteheads, is to be recited with speaking voice, following boxed text instructions. If none, then recite once, starting at the beat indicated by the position of the noteheads in the specific measure. The beginning has to be exact in both entries.
- The two text lines are modern Greek and standard IPA transliteration. The single text line is to be recited as English.
- The performer will repeat as necessary, to fill the indicated time, as it is derived from the bar lines above the text.
- The boxed numbers are the exact points in the score where the performer has to depress a USB pedal, connected to the computer. This will advance the program to the next stage of the work.
- Decrescendo symbol ending with circle indicates “al niente” (= to silence). Crescendo symbol starting with a circle indicates “dal niente” (= from silence).
- If performance cues are needed, they will be provided exactly 3” before the projected start of each event that begins with a specific pitch or is mostly based on pitch. Event 11, for example, will have no cue, since no pitch is required for it. The default pitch is D3. Other pitches for transpositions can be available on request.